



(see page 2)

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 221/222  
Apr. 1986  
\$1.00

**record research**

We have the best readers

CARL KENDZIORA, Jr. Discographical Scientist  
(1921 - 1986)



### the H<sup>3</sup> chrono-matrix file!

(see page 5) **Harold H. Hartel**

Rust's AMERICAN RECORD LABEL BOOK and the Charters-Kunstadt JAZZ- A HISTORY OF THE NEW YORK SCENE are back again, also SPIVEY RECORDS (see page 24)

EFREM ZIMBALIST Sr.  
by John Sam Lewis  
(see page 8)



.916)

(see page 3)  
**FOUR WORD R&VIEWS**  
**CUDDLE UP A LITTLE CLOSER**  
Conversational Duets  
1906-1921  
NANCIE KENNEDY, soprano  
MILFORD FARGO, tenor  
ROBERT FREEMAN, piano

The Conversational Duets of Ada Jones and Friends



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Vertical-cut, Lateral-cut, Cylinders, Tests, etc.  
The Last Years of Edison Recording Activities  
Jan 1928 to Oct 1929 by Ray Wile (Part 5, p. 11)

FRASE - ABRAMS  
corrections and  
additions to  
Brian Rust's  
**THE AMERICAN  
DANCE BAND  
DISCOGRAPHY  
1917-1942**  
Volume 2  
Lange to Zuker  
(see page 23)



**LITTLE WONDER**  
Blacker  
(page 12)  
**RECORDS**

**DIGGIN' THE  
GROOVES**  
BOB DAVENPORT  
(see page 24)  
**TOTEM**

**705 MADISON AVE.  
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10 EAST 59th STREET  
NEW YORK, N.Y.**  
Addenda - Part 4  
(see page 4)

(Part Four)  
**IMPERIAL**  
Rotante (see p.10)  
Addenda plus listings  
continuation....

All of us are going to miss you, but you are still here with the enormous prolific amount of research productivity that you have passed on so generously to today's and tomorrow's discographical devotees and scientists. As far as we are concerned you are the Dean, the pioneer of 1920s record labels investigation with well over 100 columns appearing in the Record Changer commencing in 1949 and continuing right on to the present day in our magazine, Record Research. We know that record labels research has been your forte but your illuminating columns have also covered a very wide horizon of historical and discographical information and statistics. You have also added a sizeable amount of erudition to the growing files of Benny Goodman and the Original Memphis Five. Needless-to-say you "turned on" this reporter, LK, to matrix numbering and general cataloging with a vengeance. Regarding Record Research three of our very favorites have been your Ajax and Plaza Masters compilations (Plaza is still going on) and what we consider to be the greatest discographical work to ever appear in entirety in one issue was your collaboration with Perry Armanac in producing the "Perfect Dance and Race Catalog 1922 - 1930" (RR51/2 - May/June 1963). What expertise! Perhaps one day we shall reprint this great discographic document.

Carl there is much to your accomplishments that we would need a book to record all your efforts. Colleagues George Blacker, Fred Williams and others have on tap for us some reminiscences about you which we hope to print in forthcoming issues. We invite comments from others who knew Carl.

Now! to get to a project that Carl and myself had discussed about six months ago. I was particularly inspired by a work done by Carl and brother researcher Perry Armanac in an issue of a 1955 Record Changer (vol. 14 no. 1) about "The Labels Behind Black Swan". I mentioned to Carl that RR would like to reprint this article with a continuity of additional supplemental information and statistics. This he was for, without question. We both smiled and agreed that "old wine is good wine" and would be excellent source material for today's discographic scholars. Here is the re-print. The extensive supplemental information and statistics will continue in forthcoming issues.

Addenda and comments are always welcome.  
- Thank you,  
Len Kunstadt for Bob Colton & RR.  
P.S. - the record label Carl has in his hand is a Perfect.....

BY CARL KENDZIORA, JR

AND PERRY ARMANAC

"Be it known that OPERAPHONE CO., INC., a corporation duly organized under the laws of the State of New York, and located and doing business at Creek and Meadow Streets, borough and county of Queens, city and State of New York, has adopted and used the trade-mark shown in the accompanying drawing, for a phonographic instrument and records. . . . The trade mark has been continuously used in the business of said corporation since the 1st day of March, 1915."

Thus begins the application of Operaphone Co., Inc., to the U. S. Patent Office for registration of its trade-mark, Operaphone, filed September 13th, 1919 for the company by John Fletcher, vice president. And from 1915 to the end of 1923 a stream of records emerged on labels pressed at the plant at Creek and Meadow Streets, Long Island City, Queens, New York, and other labels which drew from same.

Operaphone appears to have dealt only in 5, 7, and perhaps 9 inch vertical discs until September 1919, when the first advertisements for 10 inch discs appear. This seems to coincide with the filing of their trade-mark application. They had a number of series including 21100, 31100, 41100, 51100, 71100, and 81100. The last release so far traced, and presumably the final one, is December 1920.

The next step in our story is the transfer of plant and masters from first to second owner. In 1919 the Remington Phonograph Corp. was organized in Philadelphia and in 1920 they moved to New York. Remington was a manufacturer of phonographs and had a plant in Brooklyn. In March 1921 we find that the Olympic Disc Record Corp. is incorporated in Maryland with New York office at 1666 Broadway (the same address as Remington) with stock controlled by Remington Phonograph Corp. We also learn that the Olympic Company was formed through the purchase of matrices and equipment from the former Operaphone Co. at Long Island City. First Olympic releases are April 1921



### THE LABELS BEHIND BLACK SWAN

**Olympic 15101:**  
Olympic began with acquisition of Operaphone matrices and equipment. Its first release was in May, 1921, and included the record illustrated, which is the first Olympic of the dance series. (There was no 15100.) Color scheme had same gold and black as Operaphone. These records bore the name of the Olympic Disc Record Corporation, New York. The last release under this name appears to have been of December, 1921. Then, after a hiatus of about a year, a new Olympic appeared (see below).



**Olympic 1440:**  
Olympic was reborn under the name of the Fletcher Record Company, Inc., New York. Date of the first release under this name, while unknown, probably was late 1922 or early 1923, since the dance series, the 1400s, had reached 1421 in the March 1923 release. Presumably the "Fletcher" Olympic illustrated is of 1923. The labels appeared in a variety of colors. The one shown has gold name and titling, on a deep blue background. Others had red, light blue, or purple background, also with gold name and titling.



**Black Swan 10065:**  
Early Olympic matrices appeared on many Black Swans, including this one, as shown by the telltale Olympic catalog numbers in the wax. The label on the right is from one of a pair of sides by the "Baltimore Blues Orchestra." Learn to Smile! Why, Dear! and in the wax are the Olympic catalogue numbers 15119-B and 15120-B, respectively. But don't start drooling at that "Baltimore Blues" name--to find out who it really was and to shatter the myth that Black Swan sides were exclusively by Negro artists, take a look at Olympic's September, 1921 release list, on a following page, which includes Oly 15119 and 151201.



The Black Swan color scheme was black and gold, with the name "Black Swan" and background being black.

(cont'd on p. 4)



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This isn't the first clearly the best, so feel safe in saying Here, in a word, is

- 1,445 photos, most Marable's 1919 by Charlie Parker Birdland in 1950. posters, record labels
- Lengthy word-and Chicago, New Europe, Jazz on Europe and unpublished black musicals), S
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230

TO IDENTIFY  
NATIONALITY OF RECORD  
AU. ARGENTINIAN  
B. AUSTRALIAN  
C. BRAZILIAN  
D. CANADIAN  
E. CZECHOSLOVAKIA  
F. ENGLISH  
G. GERMAN  
H. ITALIAN  
I. JAPANESE  
J. SWEDISH  
K. SPANISH

RA. RAINBOW  
RE. REGAL  
RC. ROYAL  
RZ. ROYALE  
RY. REGAL-ZONOPHONE  
SG. SIGNATURE  
SI. SILVERTONE  
SO. SONORA  
SS. SAND & SAGE  
ST. STANDARD

CA. CAMEO  
CE. CASTLE  
CH. CHAMPION  
CL. CLARION  
CO. COMMODORE  
CU. COLUMBIA  
CZ. CROWN  
DE. DECCA  
DI. DIVA  
DO. DOMINO  
DP. DECCA POLYDOR

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E (Excellent): Surface noise low, smooth, uniform. Not irregular or cracking. Easily disregarded in listening. No perceptible distortion.  
V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.  
G (Good): A moderate amount of surface noise; background may be somewhat irregular.

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Another Four Word Review "RR recommends 'em highly"

Cuddle Up A Little Closer!  
Here we have a trio of veteran distinguished educators "cuddle up" and let their hair down (by their photos they all smile it, smiles!) to treat us to a delightful melodramatic recreation of a golden age of vocal performance memorabilia the form of the conversational duet made so popular specially by the "First Lady of the Phonograph", ADA JONES (her known initial recordings were in 1894) and her friends who were darn lucky to be her recorded conversationalists.  
The recreationists are soprano Nancie Kennedy, an associate in Voice at the Eastman School of Music and tenor Milford Fargo, a Professor of Music Education at the same institution who are accompanied at the piano by Robert Freeman, the Director of The Eastman School of Music and Professor of Musicology.

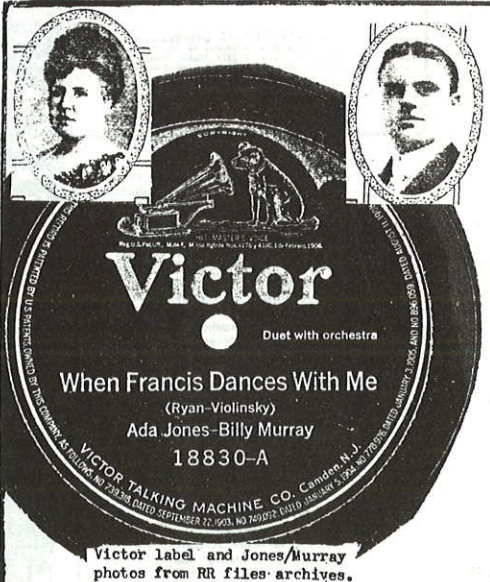


They all have done their homework in researching early popular recording and their product is a remarkable recreation of authentic performances.  
Incidentally Milford Fargo is one of our erudite subscribers who is respected for his scholarship in many research endeavors especially in his knowledge of the historic Ada Jones.  
This stereo LP (Pantheon PFN2221) and its cassette replica (Price-Less XY2272) can be obtained from:  
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You can phone them at 716 266637 and get all details.  
P.S. We further advise that all our subscribing institutional libraries obtain this productive educational recorded vehicle. It has permanency.  
P.P.S So fascinating are these recordings that we thought it would be a beneficial idea to reproduce the informative notes describing each selection. (see page 4)

CUDDLE UP A LITTLE CLOSER  
Conversational Duets  
1906-1921  
NANCIE KENNEDY, soprano  
MILFORD FARGO, tenor  
ROBERT FREEMAN, piano



- Side 1 (24:30)
1. When Francis Dances with Me - Benny Ryan, Violinsky (Sol Ginsberg), 1921
  2. Smiley - Jack Norworth, Albert Von Tilzer, 1908
  3. Cuddle Up a Little Closer, Lovely Mine - Otto Hauerbach, Karl Hoschna, 1906
  4. All Alone - William Dillon, Harry Von Tilzer, 1911
  5. You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me - Leo Wood, Leo Edwards, 1906
  6. Come, Josephine, in My Flying Machine - Alfred Bryan, Fred Fischer, 1910
  7. Be My Little Teddy Bear - Vincent Bryant, Max Hoffman, 1907
  8. There's Lots of Stations on My Railroad Track - Joe McCarthy, Leo Edwards, 1912
- Side 2 (24:32)
1. Shine On, Harvest Moon - Nora Bayes, Jack Norworth, 1908
  2. Are You from Dixie? - Jack Yellen, George Cobb, 1915
  3. Some Sunday Morning - Gus Kahn, Raymond Egan, Richard Whiting, 1917
  4. She Used to Be the Slowest Girl in Town - Charles McCarron, Raymond Walker, 1914
  5. In the Heart of the City That Has No Heart - Thomas Allen, Joseph Daly, 1913
  6. What Do You Want to Make Those Eyes at Me For? - Joe McCarthy, Howard Johnson, Jimmy Monaco, 1916
  7. Under the Yum Yum Tree - Andrew Sterling, Harry Von Tilzer, 1910
  8. By the Beautiful Sea - Harold Atteridge, Harry Carroll, 1914
- Recorded in the Eastman Theatre and Kresge Recording Studios.  
Eastman School of Music of the University of Rochester  
Producer: John Santuccio  
Recording Engineer: Ros Ritchie



\*\* About BLUES RESEARCH Magazine!!  
BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings.  
The following back issues of BLUES RESEARCH are available:  
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ISSUE 15 - Manor, Arco, Regis and JOB  
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.  
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155/6 157/8 159/60 161/2 163/4 165/6  
167/8 169/70 171/2 173/4 175/6 177/8  
179/80 181/2 183/4 185/6 187/8 189/90  
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### RECORD LABEL ABBREVIATIONS

AA	DOUBLE A	DI	DOT	LI	LIBERTY	TC	TECHNICHORD
AB	ABBEY	DX	DE LUXE	LY	LIBERTY	TF	TELEFUNKEN
AC	ARCADE	EB	EDISON BELL	LO	LONDON	TM	TREASURY OF MUSIC
AD	ADAM	ED	EDISON	MA	MAJESTIC	TR	TRIANGLE
AE	ALBION	EL	ELECTROLA	MC	MACLORNE	UMC	UNITED HOT CLUBS
AF	AFRICAN MUSIC	EM	EMERSON	ME	MELOTONE	UN	UNITED
AG	AGORA	EP	EPIC	MG	METRO-GOLDWYN-MAYER	UP	ULTRA
AH	ATLANTIC	FE	FEDERAL	MO	MONARCH	UZ	UNIVERSAL ZONOPHONE
AI	AUTOPHON	FO	FONOTIPIA-ODEON	MF	MASTERS VOICE	VI	VICTOR
AL	AEOLIAN VOCALION	FT	FONOTIPIA	MU	MUSICAL	VO	VOCALION
AM	AMERICAN	FS	FOUR STAR	MY	MONTGOMERY WARD	VS	VARIETY
AN	ANNAPOLIS	GE	GENNETT	OC	ODEON	VT	VELVETONE
AO	ATLANTIC	GG	GREY GULL	OK	OKLAHOMA	VX	VELVETONE
AP	APOLLO	GL	GENERAL	OR	ORION	ZO	ZONOPHONE
AS	ASTOR	GR	GRAMOPHONE	OX	OXFORD		
AT	ATLANTIC	GT	GOOD TIME JAZZ	PA	PATHE		
AV	AUTOPHON	HA	HARMONY	PD	POLYDOR		
AW	AEOLIAN VOCALION	HC	HOMOGRAPH	PE	PERFECT		
AX	AXMINSTER	HG	HIS MASTER'S VOICE	PF	PARLOPHONE		
AY	AYR	HM	HIT OF THE WEEK	PG	PARLOPHONE		
BA	BANNER	HY	HOLLYWOOD	PU	PURITAN		
BB	BLUE BIRD	IM	IMPERIAL	RA	RAINBOW		
BC	BROADCAST	JE	JEWELL	RE	REGAL		
BD	BELMONT	JL	JAZZ INFORMATION	RC	ROMEO		
BE	BELMONT	JM	JAZZ MAN	RY	ROYALE		
BF	BUNSWICK	KA	KAPF	RZ	REGAL-ZONOPHONE		
BG	BUNSWICK	KB	KRICKERBOCKER	SG	SIGNATURE		
BH	BUNSWICK	KI	KING	SI	SILVERTONE		
BI	BLACK & WHITE	KN	KEYNOTE	SS	SAND & SAGE		
BJ	BROADWAY			ST	STANDARD		
BL	BROADWAY						
BM	BROADWAY						
BN	BROADWAY						
BO	BROADWAY						
BP	BROADWAY						
BQ	BROADWAY						
BR	BROADWAY						
BS	BROADWAY						
BT	BROADWAY						
BU	BROADWAY						
BV	BROADWAY						
BW	BROADWAY						
BY	BROADWAY						
CA	CAMEO	MC	MONARCH	PD	POLYDOR		
CB	CAMEO	MG	HIS MASTER'S VOICE	PE	PERFECT		
CC	CAMEO	HM	HIT OF THE WEEK	PF	PARLOPHONE		
CD	CAMEO	HY	HOLLYWOOD	PU	PURITAN		
CE	CAMEO	IM	IMPERIAL	RA	RAINBOW		
CF	CAMEO	JE	JEWELL	RE	REGAL		
CG	CAMEO	JL	JAZZ INFORMATION	RC	ROMEO		
CH	CAMEO	JM	JAZZ MAN	RY	ROYALE		
CI	CAMEO	KA	KAPF	RZ	REGAL-ZONOPHONE		
CJ	CAMEO	KB	KRICKERBOCKER	SG	SIGNATURE		
CK	CAMEO	KI	KING	SI	SILVERTONE		
CL	CAMEO	KN	KEYNOTE	SS	SAND & SAGE		
CM	CAMEO			ST	STANDARD		
CO	COLUMBIA						
CP	COLUMBIA						
CQ	COLUMBIA						
CR	COLUMBIA						
CS	COLUMBIA						
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DJ	DECCA						
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DL	DECCA						
DM	DECCA						
DN	DECCA						
DO	DECCA						
DP	DECCA						

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If interested in back issues we have a straight 20 year run from October 1965 to Jan 1986.. issues 71 through 220.. Cheers! (see page three for further details.. LK

They all have done their homework in researching early

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# WALL STREET JOURNAL

TUESDAY, JUNE 4, 1985

## 78 Fever: The Disks That Wouldn't Die

By RICH BROWN

When Harold Flaksier starts talking about the history of 78-rpm recording in South America, he looks like Jack Lemmon in a Neil Simon role. His hands gesture wildly, he has nervous outbursts of laughter, and his words shoot out in rapid-fire succession. His private collection takes up the better part of an apartment. Serious 78-rpm researchers like Mr. Flaksier are part of a cult that refuses to let the obsolete disks stay buried.

Fred Williams is a Philadelphia stockbroker who shares Mr. Flaksier's enthusiasm. In 35 years, he has amassed more than 50,000 78-rpm disks. His specialty is military-band music, which another researcher highlights in explaining the collector mentality: "Anything you talk to him about, he'll bring the conversation back to marching songs." Mr. Williams is fully capable of prolonging a discussion on records, considering that he claims to have invested more than \$150,000 on his collection.

But 78-rpm disks, which haven't been mass-produced for more than 30 years, are difficult to value. Many early files of recording companies have vanished or are inaccessible, and the circulation of a particular record is not always known. Collectors today add to their collections mostly by exchanging with one another, and generally agree that the days of finding 78-rpm disks in Salvation Army stores are long gone. They nevertheless like to fantasize that they will someday discover the next "Zulu's Ball" (the 1920s King Oliver recording is often valued at approximately \$5,000).

Mr. Williams says that scarcity and limited knowledge about the records account for the "insatiable curiosity" and "missionary zeal" of record researchers. And, he adds with an emphatic pointing of his cigar, nostalgia plays an important role. "I'm interested in the times reflected

by these records," he says. Band music, according to Mr. Williams, "affected every fiber of life" in the U.S.

Another nostalgic researcher, Carl Kendziora, explains the difficulty of tracing company histories: "In all the years I was in the business, never once could I get a word out of Decca Records. Columbia was just the opposite. Victor was sort of in-between." He adds, "You can't say how much you have because you don't know how much exists." As an example, he cites a large collection of long-withheld Benny Goodman radio transcripts that were recently made available by the Johnny Mercer estate.

Messrs. Flaksier, Williams and Kendziora are all members of the Record Research Associates, a group that grew out of Record Research Magazine (65 Grand Ave., Brooklyn, N.Y. 11205), more than 20 years ago. The 30-year-old bimonthly publication, which details record information in microscopic type, has a circulation of about 1,500. "Our readers are looking for education," says editor Ian Kunstadt, deferring the dry columns of recording dates and matrix numbers that make up his publication.

Record collectors around the world stay informed of new discoveries through groups like the Record Research Associates. Members of the group often collaborate with other collectors on large-scale research projects. The Rigler and Deutsch Record Index, a catalog of some of the world's greatest 78-rpm disk collections (the Library of Congress, Lincoln Center, Stanford, Syracuse and Yale) relies on the expertise of some of the Record Research Associates for verification of data.

Ted Fagan, an individual in the process of compiling a 60-volume complete RCA Victor discography, is also an avid reader of Record Research magazine. Mr. Fagan explains that there is "a lot of interaction" between collectors involved in research. "These guys are just loaded with so

much information that they can't keep it within themselves," says David Weiner, 31, one of the younger Record Research associates. He marvels at the ability of the others to retain tremendous amounts of recording data. He also marvels at the length of time they can spend discussing their collections, which they do together each month at a Manhattan YMCA.

At a recent meeting, the group set out to use their collected knowledge to determine the personnel in several jazz films. After viewing a Cab Calloway clip, they managed to identify everyone but a walk-on extra. They were even more successful with a 1933 short of the Chocolate Kiddies in Holland playing "Shuffle Off to Buffalo": They identified everyone, down to the men behind the camera. Mostly middle-aged men, the associates shouted out their discoveries with the intensity of Yuppies playing Trivial Pursuit.

But to spend a day with the zealous Record Research Associates involves more than watching a trivia game. It is also a lesson in rewriting the history of recording. High fidelity, one learns, should never have replaced the 78-rpm disk. "The LP (long-playing, 33 1/3 rpm) is too delicate; the least scratch ruins it," says Mr. Kendziora. "Besides, if you have decent equipment, you can make a 78 sound as good as anything today." That is, without the snap, crackle and pop that contributed to the downfall of the 78-rpm disk.

Mr. Flaksier, like many of the researchers, brushes off talk about the technical aspects of recording. He is more concerned with personnel history, like determining where Victor Records set up its Brazilian recording studios on June 22, 1929. "I have yet to determine where these recordings took place—in Sao Paulo or Rio—but I have a suspicion it may be in Rio," he says.

Mr. Brown is a news assistant for the Journal in New York.

The intensity of collecting records will cause even impoverished jazz fans to come up with the hefty price tag.

— Publishers Weekly

ADDRESS  
CITY STATE ZIP

At this point *Black Swan* enters the picture. The trade-mark registration application was filed June 23, 1921 and claimed ownership since January 1st. *Black Swan* did record many masters of its own and we do not know at this time whether these were recorded at the Olympic studios for *Black Swan* or at some outside studio, possibly their own. But it is obvious, from press characteristics and trade references to *Black Swan's* pressing plant in Los Angeles, that the records they pressed *Black Swan* records for that company! Also, it becomes quite obvious that *Black Swan's* statements "the only records made entirely by colored people" and "the only records using exclusively Negro voices" were a major fraud on the record buying public! The P100 series of master numbers are *Black Swan's* own and are as labelled. The first thirty or so BS releases are virtually all such issues, but after that it would seem that they either couldn't afford to record so many masters of their own or they decided they needed a greater variety of material embracing popular dance, Hawaiian, banjo solo, comedy, western, hillbilly, and even white ting.

Blues (15121-1) and *Sweet Lady* (15124-A), as by Henderson's Orchestra. The *Olympic* 15121-A is *Gypsy Blues* by Irving Weiss and his Rita-Carlton Orchestra, and *OL* 15124-B is *Sweet Lady* by the same band. The *Olympic* series were released October 1921 and the *Black Swan* in November. BS 2061--A, *Cocoanut Dance* (18113-A) as by Danny Lewis, banjo solo. B. *Kitten On The Keys* (18112-A) as by Harry Hulbert, piano classic. Now, *OL* 18113-A is *Cocoanut Dance*, by Fred Van Epi, banjo solo, orch. acc., and *OL* 18112-A is *Kitten* . . . by Lindsay McPhail, piano solo. And as a final sample, BS 18048-B--*When You And I Were Young, Maggie* (17109-A) crossed out with "O's" (18048-B) as by Herlieth Black. *OL* 17109-A is this same title by Howard Shelly. The *OL* was released August 1921 and the *BS* in September of 1922!

We haven't space for a discussion of how much of *Black Swan* is from *Olympic* masters or of the other labels to which these masters were made available. We must get on to the third and last record. The last release by the *Olympic* and *Black Swan* is December 1921, and the highest catalog number reached is 15134. In December 1921 we find a notice that "Petitions seeking the appointment of an equity receiver for the Remington Phonograph Corp. and the Olympic Disc Record Corp., both of 1656 Broadway, were filed by James Sidney Holmes, vice-president and general manager of both companies . . .". "Thus, we are ready for the final chapter."

Details are meager for the last phase of the *Olympic* and *Black Swan* series. The catalog series had some 1400, and 1500 labels to Fletcher in New York. This series was formed by John Fletcher, president of Operaphone, mark registration October 1923 to the October 1923 to the Long Island City, N. Y. 1923 there is a paragraph that the Fletcher Rock Meadow Streets, Queens City) is bankrupt. T. out the identity of Long chronology. It would seem lasted from some 1921 to that same time the trail leads. This series on *Olympic* catalog numbers on *Black Swan* labels. *Black Swan* new *Olympic* masters of the Olympic Disc. There is lots more detail can be had more space is available. The range of labels caused. It includes the labels on which the *Olympic* masters have been *Banner*, *Symphonic*, *Harmon*, *Banner*, *Reed*, *Pu*, *Pennington*, *Reisner*, *National Music* *Melody*, *Majestic*, *Di*, *ograph*, *Paramount*

RR coming attractions: Black Patti vs. Gennett ledgers; Capitol Records 15000 series; Filling In Discog Issue; the early 30s Crown listing; the Gennett-Bell connection listing; Gene Kardos; Red Ingle on Capitol, etc. etc.

**NANCIE KENNEDY, soprano • MILFORD FARGO, tenor • ROBERT FREEMAN, piano**

"Cuddle Up, A Little" is a song chronicled in 1908 but, according to studies of the recording studio that he often put his arm around and that, since she was would be check-to-check recording him.

At that time Ada Jones was the most brilliant contralto singer, born in England, a gained experience as a character actress, Her first dictation registered well in the process. She made her first falls of the day including in 1909 she came from a Columbia, Edison, Victor, 17-year-old Wollens with male superstar Billy Duets. "In these the lyrics when "he" and "she" phrase and others sung by "When Billy Mummy he Victor, 17-year-old Wollens with Ada Jones, in so produce 15 years of and representative song.

**SIDE ONE**

1. "When Francis Dan Gillsberg" - 1921.  
The last Victor recording songs reverted to an early. This is a lovely "touch" memories, and some new

2. "Smarty" - Jack Nemo  
A meek, "cl" number Bayes and Northworth for Albert. Von Tüzer, one brother supporter, Han

3. "Cuddle Up A Little Hoschina" - 1908.  
The snugly standard Hutterbach last two Hollywood musicals were

4. "All Alone" - William  
One of the great teleplay by Ada Jones and Berlin's song of the same

5. "You Can't Give Your with Mc" - Leo Wood, L.  
Recorded late in the year by Ada Jones and Billy public far reaching about

6. "Come, Josephine, Fisher" - 1910.  
The new classic, jaunty title Cylinder 1465 by Ada

7. "Be My Little Teddy Bear" - Written for Anna Held, the vehicle served as the first of the singing innocence, her skin, and the

**SIDE TWO**

1. "Spring On, Forward!"  
The famous signature  
1914 scene biography of  
Edison was cylinder 1013.

2. "Are You from Dixie?"  
The famous southern  
Yellow. Also James rector  
O'Connell for Rex record.

3. "Some Sunday Mornin'"  
Whiting - 1917.  
Eleven years after their  
considered the best pair of  
the successful song writing

4. "She Used to Be the Girl"  
Mental Warfare - 1914.  
The strong com-pah du  
check account of the "sittin'  
on Columbia 4769 by C.

5. "In the Heart of the City"  
Daly - 1913.  
A throwback to the main  
Blue Amber cylinder 23  
as Harry Burr and Billy  
featured in Chicago's Tan

6. "What Do You Want to  
Howard Johnson, Jimmy  
From the musical, Jimmy  
song was popularized by  
10224.

7. "Under the Yum Yum"  
1910.  
From the same year as  
"Machine" and the super  
"Testified that Benjamin

8. "By the Campfire Sea"  
Songwriters were fasci  
sprawling at the beach. T

(cont'd  
from  
RR219/20)

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**EXPLORATORY DISCOGRAPHICAL  
RESEARCH**  
of the  
**LIBERTY MUSIC SHOP Record**  
based on Jack Raymond's numerical list.  
coordinated by Len Kunstadt

**ADDENDA - PART FOUR**

All preceding locations presumed to be New York  
unless otherwise emphatically listed as New York or  
other geographic locations.

Addenda for RR 195/6, page 12(cont'd)  
 from Richard Warren, Yale University  
 L-235  
 Both sides credit Rodgers-Hart and say from the  
 musical "I Married an Angel". "At The Roxy" is  
 1796-2, "How To Win" is 1797-1(suffixes from run-  
 off). Label also says "With the Walter-Sowers  
 Orchestra".

From Richard Murrend (Male), Jack Raymond (Falls Church  
Va.) and Len Kunstedt (RR), actual (both on hand).  
L-236 -- WYNN MURRAY with the Walter-Bowers Orchestra  
From the Musical "I Married An Angel" (Both  
dates)...  
A-179-2 Date? A Twinkle In Your Eye (Rodgers-Har  
B-1795-2 " Did You Ever Get Stung? " " "  
---Aural form Lkt orch has trumpet, clarinet, sax, two  
pianos, traps., sweet sax solo on "Stung.", also  
band gets hot at end of "Stung.".

Addenda for RR 197/8, page 8  
Again Richard Warren: re: L-238, 239 and 240  
L-238 —  
(Side labeled) A Cocktail Hour at the Savoy Plaza  
Dance Medley No. 1  
1859-2 By Myself (Schwartz-Dietz)  
Begin the Seguinto (Cole Porter)  
Just One of Those Things (Cole Porter)  
Emilo Petti and his Comopolitans

1856-2 Darling Je Vous Aime Beaucoup (Sovenko)  
Parlez Moi D'Amour (Lenoir)  
Vous Qui Passez Sans Me Voir (Hess-Misraki)  
Trent)

(All information same as that printed except that Yale copy is labeled sides A & B, with 1857-2 as "A" and 1856-2 as "B")

regarding a tangential note from Steve Shapiro of Takoma Park Md, Steve writes, "Re: your illustrative label specimen printed in RR, my copy of L-239 has a slightly different label including the ID # 59 St address. On my copy "Walt's Wedding" is "Mr & Mrs Just Wild about Harry", etc... and "Dance Medley No. 2" is "Rhen Hearts Are Young", etc."

L-240 —  
( all same as printed in RR except for additional  
composer credits) (Cole Porter).

from Jack Raymond  
L-243 ----  
You have perhaps already noted an error in INS listings on page 8 of issue 197/6. L-243 has masters P23152-2 (not P23153-1). Yes, Jack you're right (typo was by LK). We have just recently acquired a copy of L-243 and its arch credits as Emil Petti and his Cosmopolitans. Add composer credits on the P23152-2 to (Gershwain-Caesar-Gershwain) and on P23152-1 to (Gershwain-Gershwain).

Addenda for RR 203/4, page 9  
from Kunststadt and Colton, RR  
1-254. —  
Recently acquired recording on hand. Composer  
credit spelling correction is Mascheroni. Also  
above HS 1005B we have a numeral 2 <sup>2</sup> -and above  
HS 1006A there is a numeral 1. <sup>1</sup> HS 1005B HS 1006A

Kennedy for RR 205/B, page 12  
 Enclosed Richard Warren's re-261,266,267,268  
 re-261 can confirm info. - we also have Bruns, 734/2,  
 which is same sex/take combination.  
 re-266 confirm except title on label of disc is  
 "Thank You For Coming" and our disc has both  
 warnings.  
 — LK notes: we have re-examined our copy and it  
 reads "Thank You For Calling". Apparently a  
 re-labeling mix-up (on purpose?) choral

L-267 confirm except our mx. WXP 24900-A has  
no "#2"....  
L-268 confirm: "Over The Rainbow" is mx. WP-24971-A.  
"The Merry Old Land Of Oz" is mx. WP-24976-A.

(to be continued)

record A1563 by Ada Jones and Will C. Robbins. It seems a perfect closing to our sampling of selected popular songs from 1906-1921 recorded by Ada Jones and friends as Conversational Duets.

PART TWENTY-THREE (cont'd from RR 219/220) HURRICAN IN 1886 175/176  
**The H<sup>3</sup> chrono-matrix file!**  
**Harold H. Hartel**  
 RR 50 Banc Street  
 West Branch, Ohio 44444  
 From ed. LKJ  
 The file is the brainchild chronological listing with concurrence, chronosearch (matrix) number by HAROLD H. HARTEL who uses the abbreviated R#3 root to authenticate himself. Harold has innocently "revealed" the names of some 1000 persons in 1896 from the sequence of 1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-2636-2637-2638-2639-2640-2641-2642-2643-2644-2645-2646-2647-2648-2649-2650-2651-2652-2653-2654-2655-2656-2657-2658-2659-2660-2661-2662-2663-2664-2665-2666-2667-2668-2669-2670-2671-2672-2673-2674-

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORDING OR BLACK & GOLD, page number
19 (cont'd)	C.Scott	NY	Lead, Lead	57709-1		
	"	"	In A Corner	57710-1		
	"	"	Bright Bay Blues	57711-2		
	"	"	Springfield Stomp	57712-1		
	Cl.Williams	"	403280-C		You Don't Understand	
	Armstrong	"	403281-A		Oh! Baby! What Makes Me Love You So?	
	"	"	403282-B		Little By Little	
	"	"	403283-A		Look What You've Done To Me	
20	A. & J.Baxter	Atl	Down Among Blues	56586		
	"	"	It Tickles Me	56587		
	"	"	Treat Your Friends Right	56588		
	"	"	Operator Blues	56589		
	Ellington	NY	402386-B		Lazy Duke	
	"	"	402387-B		Blues Of The Vagabond	
	"	"	402388-B		Syncoated Shuffle	
	Hendon	Rich	14899		Daddy's Last Letter	
	"	"	14900		The Starboard Ball	
	"	"	14901		Pick And Shovel Pete	
	"	"	14902		Back-Biting Hamas	
	"	"	14903		A Woman's Heart	
	Norman	Lon	15990		Shady Lady	
	Mr.Walker	Rich	15991		You're Going To Leave The Old Home	
	"	"	15992		Careless Love	
	Linthorne	"	15993-A		Pretty Hawk Blues	
	"	"	15997		Humming Blues	
	Mr.Walker	"	15998-A		I'll Remember You	
	"	"	15999		Loosing	
	"	"	16000		I Wonder Do The Old Folks Think Of Me	
	"	"	16001		I Know That I'll Be Lonely	
	"	"	16002		The Way Of A Loving Heart	
	"	"	16003		Acc In The Hole	
	H.Campbell	"	15914-B		You'll Be Sorry Someday	
22 (cont'd)			Dr/Voc	Col	Disc	OK
21	A. & J.Baxter	Atl			Goodbye Blues	56590
	"	"			Dance The Georgia Posa	56591
	P.Lewis	Lon			MB-696-1	I'll Never Find Another You(w)
	"	"			MB-697-1	Dream Mother
22	Georgians	NY			149480-2 (Har)	Singin' In The Bathub
	"	"			149481-3 (Har)	Oh! We Be Friends 1
	Norman	Lon				Welcome Home
	"	"				If I Had A Talking Picture Of You
23	G.Austin	NY			My Fate Is In Your Hands	57170-1
	Goldkette	Chi			Somebody To Love Me	57077-1, 2-3
	"	"			Get Harry	57078-1, 2-3, 4
	R.Reeves	"	C-4745-		Tiger Rag	
	"	"	C-4746-		Slide	
	"	"	C-4747-		Tiger Rag	
	Rhythmic 8	Hayes			Painting The Clouds With Sunshine	Yy-18205-1
	"	"			Every Day Away From You	Yy-18206-2
	"	"			The World's Greatest Smoothest Is You	Yy-18207-1
	"	"			Spasin'	Yy-18208-2
	"	"			Tip-Toe Thru' The Tulips With Me	Yy-18209-2
	"	"			Pearly On The Clock	Yy-18210-2
	Senter	NY			Copenhagen	57032-5
	"	"			Go-Go	57033-6
	S.P.Spivacy	"			My-Breakin' Blues	57559-1
	"	"			Heart-Breakin' Blues	57555-2
	"	"			Leavin' You, Baby	57556-1
	"	"			Longing For Home	57557-1
26	Armstrong	"			After You've Gone	40354-B
	Cliff Gibson	"			Ice And Snow Blues	57173-
	"	"			Don't Put That Thing On Me	57174-2
	"	"			Anyman Blues	57175-
	"	"			Old Time Rider	57176-
	A. & B.Harris	Atl			Lucasloosa Blue Front Blues	56596-1, 2
	"	"			Teasing Room	56597-1
	Kyser	Chi			I Never Thought	57450-1, 2-3
	"	"			Just A Haven	57452-3
	"	"			Think About This Tune	57481-1, 2-3
	"	"			Collegiate Penny	57488-3
	"	"			Hark The Sound Of Her Real Voice	57485-3
	"	"			Rainy Weather	57486-1
22 (cont'd)			San	Dr/Voc	Col	Disc
26	S.Latin	NY			149493-2 (Har)	Hooster Hop
	"	Atl			Death Room Blues	56598-2
	"	"			Drive Away Blues	56599-
	"	"			Hard Driving Man	56600-2
	Moore	Chi			Lonky	
	"	"	C-4744-		Singin' River	
	"	"	C-4745-			
	"	"	C-4746-		Lonky	
	"	"	C-4747-			
	Renee Nelson	NY	9187-1-4		1711 Still Go On Wanting You	
	Schubert	NY			Drin' Rider Blues	
27	T.Alexander	San Ant.			I'm Following You	
	"	"			Rolling Hill Blues	403356-B
	"	"			Broken Y To Blues	403357-A
	"	"			Toxas Special	403358-B
	"	"			When You Get To Thinkin'	403359-B
	"	"			Thirty Day Blues	403360-B
	"	"			Peaceful Blues	403361-A
	A. & B.Harris	Atl			Get Back Blues	56600-1
	"	"			This Is Not The Slave To Brown Your Bread	56601-1
	"	"			What Do I Care?	5661-2
	"	"			Learn Something Blues	5661-3
	P.Lewis	Lon			Solms Prau In Mond	5661-4
	"	"			Re sing-I Love You	5661-5
	"	"			Pantolone Hits-Selection-	5661-6
	"	"			Pantolone Hits-Selection-	5661-7
	Selvin	NY			149546-2 (Har)	I Have To Have You
	"	"			149547-3 (SR)	Ain'tcha
29	Coon-Sanders	Chi			Musio In The Moonlight	56627-1, 2-3
	"	"			Ain't You, Baby?	56628-1, 2-3
	"	"			We Love Us	56629-
	Four D.T.	NY			149555-2	Great Gittin' Up Mornin'
	"	"			149556-3	March Down To Jordan(sic)
	McTall	Atl			Blue Sea Blues	56630-2
	"	"			South Georgia Bound Blues	56631-2
	"	"			Mr. McTall's Sorrowful Man	56632-2
	"	"			Heavy Hearted Blues	56633-2
	"	"			Love-Changing Blues	56634-2
	Follock	NY			Keep Your Understitch On	56635-3
	"	"			Reaching For The Moon	56636-1, 2-3

(to be continued)

4

18	Davis, S.J.	18956-2	Do You Want To Be A Lover Of The Lord ?	-156	19	Wyle, Rich	Good Fwelin' Blues	16005-4	8	Lon, Johnson	NY	Once Or Twice	403596-C	8A-340	Lee Green	-C-3174- (Voc)	Gambling Man Blues	-280
	Seven Cal. J.B. NY	18956-3	Daniel, Ray The Stone	80-558/JR-1995			Malin' Blues	16006				The Honey And The Rabbit	403597-B			-C-3177- (Voc)	Down On The Border	
	18956-4	18956-5	Wipe Ya Off				When You're Smiling	16007				Wipe Ya Off	403598-B			-C-3178- (Voc)	Memphis Blues	
	18956-6	18956-7	What If I Do ?				Sophomore Pro	16008				Sittin' By The Window	403599-B			-C-3179- (Voc)	Humming Deak	
	18956-8	18956-9	The Shepherd's Serenade	80-475	20	A. Hill	Chi	C-5035- (LP)	146608-2			Sunny Side Up-Selection-	403600-B			-C-3180- (Voc)	I Don't Care If The Boat Don't Land	
	18956-10	18956-11	There Will Never Be Another Mary				Teagalee Blues	146609-2				Sunny Side Up-Selection-	403601-B			-C-3181- (Voc)	Where Were You When They Crucified My Lord	-535
	18956-12	18956-13	The Sacred Flame				Teagalee Blues	146610-2				Sunny Side Up-Selection-	403602-B			-C-3182- (Voc)	Testify-For My Lord Is Cooking Back Again	
	18956-14	18956-15	It Wouldn't Be So Hard				Teagalee Blues	146611-2				Sunny Side Up-Selection-	403603-B			-C-3183- (Voc)	When I Take My Vacation In Heaven	-592
	18956-16	18956-17	Blue Bloomer Blues	-171	21	R. Miller	Chi	C-5040- (Voc)	146612-2			Sunny Side Up-Selection-	403604-B			-C-3184- (Voc)	Some Folks Don't Know What They Want	-409
	18956-18	18956-19	Back To Georgia Blues				Teagalee Blues	146613-2				Sunny Side Up-Selection-	403605-B			-C-3185- (Voc)	The Part Little Girl Bring You Down	-409
	18956-20	18956-21	Be Mean To Your Baby	-176			Teagalee Blues	146614-2				Sunny Side Up-Selection-	403606-B			-C-3186- (Voc)	1199 Blues (Midnight Special)	-409
	18956-22	18956-23	Listen Everybody				Teagalee Blues	146615-2				Sunny Side Up-Selection-	403607-B			-C-3187- (Voc)	Quack In The Clock	-409
	18956-24	18956-25	Basin' In	-356			Teagalee Blues	146616-2				Sunny Side Up-Selection-	403608-B			-C-3188- (Voc)	The Doll House	-1170
	18956-26	18956-27	Shine Blues				Teagalee Blues	146617-2				Sunny Side Up-Selection-	403609-B			-C-3189- (Voc)	St. James Infirmary	
	18956-28	18956-29	Sugar Blues				Teagalee Blues	146618-2				Sunny Side Up-Selection-	403610-B			-C-3190- (Voc)	When You're Shelling	
1225-cont'd																		
Dec 6	P. Williams	NY	18957-1	80-573	27	Calif. R.	Chi	E-3174- (LP)	146619-2			18957-2	403611-B					
			18957-2									18957-3	403612-B					
			18957-3									18957-4	403613-B					
			18957-4									18957-5	403614-B					
			18957-5									18957-6	403615-B					
			18957-6									18957-7	403616-B					
			18957-7									18957-8	403617-B					
			18957-8									18957-9	403618-B					
			18957-9									18957-10	403619-B					
			18957-10									18957-11	403620-B					
			18957-11									18957-12	403621-B					
			18957-12									18957-13	403622-B					
			18957-13									18957-14	403623-B					
			18957-14									18957-15	403624-B					
			18957-15									18957-16	403625-B					
			18957-16									18957-17	403626-B					
			18957-17									18957-18	403627-B					
			18957-18									18957-19	403628-B					
			18957-19									18957-20	403629-B					
			18957-20									18957-21	403630-B					
			18957-21									18957-22	403631-B					
			18957-22									18957-23	403632-B					
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			18957-93									18957-94	403703-B					
			18957-94															



# RAGGING the CLASSICS

JOHN SAM LEWIS

THE NEW YORK TIMES, SATURDAY, Feb. 23, 1985

## Efrem Zimbalist, Violinist, Dies at 94

By TIM PAGE

Efrem Zimbalist, a violinist celebrated for his assured technique, intelligent musicianship and patrician bearing in a career that spanned more than half a century, died Friday morning in Reno. He was 94 years old.

Mr. Zimbalist, along with Jascha Heifetz, Mischa Elman and Nathan Milstein, was one of the distinguished alumni of Leopold Auer's legendary violin classes in Czarist St. Petersburg. From his first American appearance in 1911 — when he played the United States premiere of Alexander Glazunov's "Concerto in A minor" with the Boston Symphony Orchestra — until his retirement from the concert stage more than 40 years later, Mr. Zimbalist was acclaimed by colleagues, critics and the general public as one of the most respected musical figures of his time.

"Less emotional than Elman's and less perfectionist than Heifetz's, Zimbalist's interpretations derived their strength from a searching penetration into the meaning of the music," the late Boris Schwarz wrote in the New Grove Dictionary of Music and Musicians. "His quiet temperament led to unhurried tempos; his performances were noble, fine-grained, never extravagant. In general he avoided virtuosic exhibition-

ism, yet he could play Paganini with flair."

Olin Downes, the music critic of The New York Times from 1921 until 1957, reviewed the violinist's formal farewell recital in November 1919: "The instant Mr. Zimbalist played the first six notes of the Beethoven sonata one knew that he was in the presence of a consummate musician, one who surpassed among violinists for the sincerity, the knowledge and the reverence in which he holds his art. He touched nothing that he did not give distinction and high dignity."

Director of Curtis Institute

In 1928, Mr. Zimbalist joined the violin faculty of the newly formed Curtis Institute in Philadelphia, becoming the head of the department two years later (upon the death of Auer, who had followed his celebrated students to America). Mr. Zimbalist was appointed director of the institute in 1941, a position he held until 1968. Oscar Shumsky and Norman Carol were two of his best known violin students.

A composer of songs, chamber music, tone poems and an opera, "Landara," Mr. Zimbalist won critical praise and commercial success with his musical comedy "Honeydew," which was produced on the Broadway

stage in 1920. He completed his last work, a revision of an earlier composition called "Sarasateana," in November 1984.

Mr. Zimbalist was born in Rostov-on-Don, Russia, in April 1890; due to the re-ordering of the Russian calendar and the destruction of official records during the revolution, he was unable to ascertain the exact date. He believed his surname was derived from a Hungarian ancestor who played the gypsy cimbalon.

He began his violin studies with his father, Aaron Zimbalist, who conducted the orchestra of the Rostov Opera; by the age of 9, he was a member of this orchestra. In 1901, he entered the St. Petersburg Conservatory, where he began working with Auer, and also studied composition with Nikolai Rimsky-Korsakov. He received the conservatory's gold medal and the Anton Rubinstein prize of 1,200 rubles upon his graduation in 1907. In the same year, he made his debut in Berlin and London; in 1910, he played the Tchaikovsky violin concerto at the Leipzig Gewandhaus under the direction of Arthur Nikisch.

First U.S. Tour in 1911

During his first American tour in 1911, Mr. Zimbalist met the Metropolitan Opera soprano Alma Gluck on a ferry to New Jersey. They were married three years later, after a courtship during which Mr. Zimbalist followed the soprano back and forth to Europe a dozen times. He toured in joint recital with his wife until her retirement in 1925. Miss Gluck died in 1938. In 1945, Mr. Zimbalist married Mary Louis Curtis Bok, the widow of Edward W. Bok, and the founder of the Curtis Institute.

Three years after Mr. Zimbalist's farewell recital, he returned to the stage to give the premiere performance of Gian Carlo Menotti's Violin Concerto, which was dedicated to him. He played Beethoven's Violin Concerto with the Philadelphia Orchestra as late as 1955, and served on the jury of the Tchaikovsky competition in Moscow in 1962 and 1966. He continued to practice the violin for a half hour every day until a few months before his death.

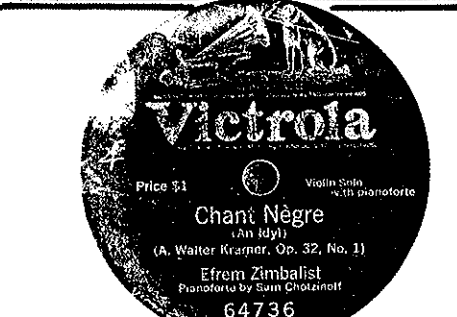
Mr. Zimbalist was of medium stature, with a thatch of snow-white hair. An inveterate collector, he once owned 20 rare violins and what a writer described in 1940 as the "finest existing collection of Chinese snuffboxes."

Recorded Prolifically

He lived in Philadelphia until the death of his second wife in 1970, then moved to Nevada to reside with his daughter, Mrs. Henry F. Bennett Jr.

During the first part of his career, Mr. Zimbalist recorded prolifically; several of his early Victor records have recently been reissued by Japanese RCA. With his friend Fritz Kreisler, Mr. Zimbalist made the first recording of Bach's Concerto for Two Violins in D minor in 1915; a gracious, leisurely performance, it was named by Kreisler many years later when enumerating his favorite records.

Mr. Zimbalist is survived by one son, the actor Efrem Zimbalist Jr.; a stepdaughter, the writer Marcia Davenport; five grandchildren, including the actress Stephanie Zimbalist, and seven great-grandchildren.



New Victor Records - April 1918



Zimbalist  
a pose that will interest violin students

ZIMBALIST, EFREM  
64736 Chant Nègre (Op. 32, No. 1) A. Walter Kramer 10-in. \$1.00

Zimbalist has selected a fine work of one of the younger American composers for this record. It is a tender, lyric melody, which by its simplicity and pathos can claim kinship with some of the negro "spirituals" by which it has evidently been inspired. Whatever else may be said for the negro, he has brought to the American life a quality of wisdom and pathos which offers valuable material to the American composer. Dvořák, Bohemian that he was, caught it a little in his "New World Symphony," and it is a quiet, unmistakable note that does not appear in European music. Kramer has caught it also in his "Chant Nègre," and along with the emotional quality is a curious physical suggestion of wide spaces and the stillness of a summer day. The melody is a simple one, played first in the lower octave to a simple chord accompaniment, played on the piano by Sam Chotzinoff. Later the song-like melody ascends to higher realms; there is free use of double-stopping (playing on two strings at once) and the accompaniment, also in the higher altitudes, takes the chimelike form of broken chords in the upper octave.

It is noticeable that the tune is mainly pentatonic—that is to say it is made out of a scale of five tones such as we hear when we play the black keys of the piano alone. This is a characteristic negro music shares with Scotch and Chinese.

New Victor Records - June 1912

The Victor Secures Zimbalist  
Efrem Zimbalist, Violinist  
Piano accompaniments by Sam Chotzinoff

64241 Humoresque (Ten-inch—\$1.00) Tor Aulin  
74280 1. Sicilienne 2. Minuet (From Suite in Old Style) (Twelve-inch—\$1.50) Zimbalist

Since Elman's appearance, no new violinist has created such a stir on the Continent, in Great Britain and in America as has this youthful artist. Born at Rostov on the Don in 1890, he began to study the violin at the age of eight, and at seventeen completed his education under Auer. His debut at St. Petersburg was sensational, and his subsequent tours through Germany and England, and his present American tour have earned for him a place among the first violinists of the day.

Mr. Zimbalist's first numbers are most attractive ones, comprising the beautiful Humoresque of Tor Aulin, the well-known Norwegian composer and violinist, and two of Zimbalist's own compositions. These numbers exhibit admirably this young artist's superb beauty of tone, fine phrasing and graceful delivery.

Efrem's late 1912 recording



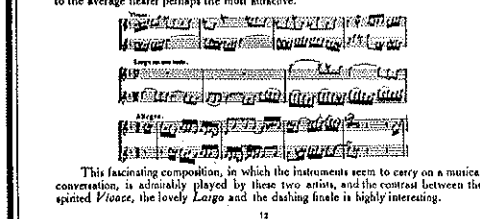
New Victor Records - March 1915



Kreisler and Zimbalist listening to the Double Concerto  
Kreisler and Zimbalist Play Bach's Famous Double Concerto  
Fritz Kreisler—Efrem Zimbalist

(Accompanied by String Quartet) Twelve-inch, \$2.00 each  
76028 Concerto for Two Violins (In D Minor) First Movement, Violos Bach  
76029 Concerto for Two Violins (In D Minor) Second Movement, Largo Bach  
76030 Concerto for Two Violins (In D Minor) Third Movement, Allegro Bach

A highly interesting novelty offered this month is a complete presentation of the well-known concerto in D minor for two violins. Although this composition does not contain any of the complexities of the Chaconne it is very difficult nevertheless, especially the first and last movements. The slow movement is a beautiful one, and to the average listener perhaps the most attractive.



While in Japan in the 1930s Efrem recorded this:::



EFREM ZIMBALIST (1889 - 1985)

The death of Efrem Zimbalist on February 22, 1985 was not only a loss to the world of music but will be especially felt by record collectors. Efrem Zimbalist, together with Fritz Kreisler, made what was apparently the very first recording of a complete violin concerto on January 4, 1915. It was the Bach Concerto for Two Violins. The recording (first issued on three single-sided 30 cm. discs) was slightly cut, but it did contain all three movements. Many years later Fritz Kreisler named it as one of his favorite recordings. Kreisler and Zimbalist were accompanied by a string quartet. Presumably Zimbalist played the second violin part which would have allowed him to set the tempo of the first movement. Although not so credited on the label, the second violinist in the Bach is in effect the conductor.

Usually the Bach Double Concerto is accompanied nowadays by a small string orchestra. Although the string quartet accompaniment on the Kreisler-Zimbalist recording may seem rather thin, I actually heard a performance of the Bach when only two pianos were used to back the soloists (I hope never to experience that again!).

Most of Zimbalist's recordings date from the acoustical era when he seems to have enjoyed his greatest popularity as a recording artist. All of his acoustics were made for Victor, and soon after the electrical era began he switched to Columbia. He does not seem to have made recordings after the mid-1930s. It is astonishing to learn that he seems never to have recorded a solo concerto and only two complete violin sonatas, the Brahms No. 3 in d-minor, Op. 108 and Eugen Ysaeye's unaccompanied Sonata No. 1 in g-minor.

In the 1930s, while in Japan, he recorded the Beethoven Romance, Op. 40 with the Japan Broadcasting Symphony Orchestra. It was issued on U. S. Columbia but is apparently very uncommon. I won my copy about fifteen years ago in a Record Research auction, and I've never seen another copy turn up in an auction list since. I had not played the record for several years, but not long after Mr. Zimbalist's death I unearthed it. The record was not so bad as I had remembered it. Zimbalist himself plays well, a conductor by the name of Nikolai Shiferblatt officiates over it, but two horn players succeed in blowing more clams than a Maine chowder. They are not in tune with each other and decidedly not with the rest of the orchestra. However, Zimbalist serenely continued playing his part seemingly oblivious to the wrong notes around him. This record, Tom Clear informs me, was reissued on LP in Japan a few years ago.

It should be added that the Japan Broadcasting Symphony, now usually known as the NHK Symphony Orchestra, has made enormous strides since that recording was made. It is apparently the only active symphony orchestra in Japan that was founded before the Second World War. I know nothing about the conductor, Shiferblatt, but assume he was a Russian who had fled his homeland during or after the revolution. A large number of Russian emigres settled in Japan.

The reason I was so surprised that Zimbalist had not apparently recorded any concerti was that he had introduced two important American violin concerti, those by Samuel Barber and Gian Carlo Menotti. It is sad that he did not record either of them. The Menotti was recorded by Tosy Spivakovsky with the Boston Symphony under Charles Munch and is today a quite rare LP. Louis Kaufman made the first recording of the Barber, and several other violinists, including Isaac Stern, have recorded it since then.

Zimbalist fell heir to the Barber. The work had been commissioned by a wealthy Philadelphian who was sponsoring the career of a violinist and wished to have a concerto written for the young man. Sam Barber had accepted the generous commission and set to work on it. Barber delivered the work a movement at a time. After he saw the second movement the violinist protested that there was not enough pyrotechnic display in the work. Barber assured him that the final movement would give the violinist ample opportunity to show off his skills.

When the last movement of the Barber Concerto came to him the young violinist nearly had kittens. A "moto perpetuo" movement, it was pronounced by the young violinist as "unplayable," and the rich Philadelphian wanted his money back. But by then Barber had spent the

commission. Consequently, the first performance fell to Zimbalist who contrived to play the unplayable third movement as have several other violinists since. That so many violinists have performed the Barber may tell us something about the young violinist for whom the concerto was intended.

The New York Times obituary of Efrem Zimbalist, written by Tim Page, gives the violinist's birth date as 1890 whereas most sources list the year as 1889. According to Page, Zimbalist was unable to establish his exact natal day because the official records were lost during the Russian revolution. Furthermore, pre-revolutionary Russia was still on the Julian calendar. Since the first day of the year on the Julian calendar is March 25, and because the Julian calendar fails to account for a leap year day, Mr. Page apparently thought that Zimbalist's birthdate, sometime in April, must have taken place between January 1 and March 25, according to the Gregorian, therefore making 1890 the correct natal year. However, the usual birthdate given for Zimbalist is April 9, which should still have been 1889 rather than 1890. So I have chosen to stick with 1889 as the correct year.

Efrem Zimbalist had supposed that his name had come from a Hungarian ancestor who had played the cimbalom. Whether true or not, the family has always been heavily involved in music and the arts. His father, Alexander Zimbalist was concertmaster of the Rostov Opera Orchestra and Efrem's first teacher. Young Zimbalist was sent to St. Petersburg in 1901 to study with Leopold Auer where he won the gold medal and the Rubinstein scholarship. He studied composition there with Nikolai Rimsky-Korsakov.

Graduating in 1907, Zimbalist made his Berlin debut that year playing the Brahms Concerto and had his initial London recital in December of that year. He played the Tchaikovsky Concerto at Leipzig with the Gewandhaus Orchestra under Arthur Nikisch in 1910 and in the following year he made his London Philharmonic debut with a conductor who was also appearing with the orchestra for the first time, Leopold Stokowski. Zimbalist played the Glazounov Concerto for that performance, but sixty years later when Stokowski celebrated the anniversary of his LPO debut by repeating the 1911 program another violinist had to play the Glazounov.

A few months later Zimbalist made his U. S. debut, again with the Glazounov Concerto, its first performance in the U. S. That was with the Boston Symphony Orchestra. He was instantly successful, and perhaps his success was abetted by his courtship of the soprano Alma Gluck, who was then divorced. Zimbalist courted her across two continents, undoubtedly giving the newspapers much copy. Eventually they were married in London, June, 1914.

Alma Gluck was a top Red Seal artist at the time and may have persuaded Victor (if persuasion was necessary) to record Zimbalist. At any rate, the couple made many recordings together including some in which Zimbalist accompanied his wife on the piano. Like Fritz Kreisler, Zimbalist was a very good pianist.

New Victor Records - December 1917

Victor

In U.S.A. Soprano with voice obbligato and orchestra - in German

Nur wer die Sehnsucht kennt  
(Ye Who Have Yearned Alone)  
(Tschaiakowsky, Op. 6, No. 6)  
Alma Gluck and Efrem Zimbalist  
87244

New Victor Records  
Apr/May 1916

GLUCK-ZIMBALIST  
87278 God Be With You Till We Meet Again  
J. E. Rankin-W. C. Toner 10-in. \$2.00

A simple little prayer at parting—"God be with you till we meet again"—gives a world of force when added to music. The simpler the words, in fact, the more opportunity the music has to enforce the emotion back of them which we are likely to pass over in the verse from sheer familiarity. It is impossible to listen to Alma Gluck's clear, sincere singing, wedded to a lovely violin obbligato by Efrem Zimbalist, without feeling that the little prayer has the fullest meaning. Things can be said in music which words alone cannot say, and this record will be a consolation to many whose dear ones have gone to the war.

PART FOUR ANTHONY ROTANTE  
Imperial  
★ ★ ★ ★ ★  
★ BAYOU ★ COLONY ★ POST

Addenda for Part 1 & 2 (cont'd) from RK 219/20  
Contributions from Cedric J. Hayes (CJH); Vic  
Feastin(P); Russ Wapensky(RW) and George  
Koonigman(GK).

5181 -SILVERLIGHT QUARTER (new from CJH)  
Unfair Deeds (1167) / Venus Lend.. (115)

5185 -BIG JAY MONKEY (new from CJH & VP)  
That Old Rule (368) / True Love (367)  
CJH & GM list 3 Dots and a Dash  
with Big Jay Monkey and his Orch.

5187 -SWILLY (new from CJH & VP)  
Aloxy (360) / Rent Settle.. (359)

5189 -S DNEY MATH (new from CJH, VP & RW)  
Honey Bee.. (1122) / Slunking The Blues  
(1121)

5190 -JOHN TRIP (new from CJH, VP and GM)  
Letters.. (1137) / Nobody's Woman (113)

5191 -REV. A.W. KILLEN (new from CJH & VP)  
Testing Faith (1135) / Fighting For..  
(1136)

5192 -CJH Lists Rev. G.W. KILLEN and the  
Kount Calvary Baptist Church Choir.  
Acquired from Ollie.

More addenda from Cedric J. Hayes, Oxford England  
Sentlemen,  
Thank you for your letter in response to the  
Imperial matrix listing I sent. Pleased to hear  
that it is of interest, and that you are able to  
use it in Record Research.

I have just received the latest issue of  
Record Research, and can offer the following  
comments on the Imperial addenda contained  
therein (issue 219/220).

Imperial 5040/5041 Elder Charles Beck and Chorus.  
Details are given for 5040, with the comment  
that the matrix numbers do not appear to be  
from Imperial. Quite correct, they are not.

The numbers shown are, in fact, the side  
designations from the original issue, which  
was on the Matrix label, and the same for 5041.  
Imperial 5040 1004 Ray tones Eagle 103  
Imperial 5041 1014 Ray tones Eagle 102  
1014 just a closer walk with  
Eagle 101

Imperial 5053/5056 These two items come from  
the 1920 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044 1045 1046 1047 1048 1049 1050 1051 1052 1053 1054 1055 1056 1057 1058 1059 1060 1061 1062 1063 1064 1065 1066 1067 1068 1069 1070 1071 1072 1073 1074 1075 1076 1077 1078 1079 1080 1081 1082 1083 1084 1085 1086 1087 1088 1089 1090 1091 1092 1093 1094 1095 1096 1097 1098 1099 1100 1101 1102 1103 1104 1105 1106 1107 1108 1109 1110 1111 1112 1113 1114 1115 1116 1117 1118 1119 1120 1121 1122 1123 1124 1125 1126 1127 1128 1129 1130 1131 1132 1133 1134 1135 1136 1137 1138 1139 1140 1141 1142 1143 1144 1145 1146 1147 1148 1149 1150 1151 1152 1153 1154 1155 1156 1157 1158 1159 1160 1161 1162 1163 1164 1165 1166 1167 1168 1169 1170 1171 1172 1173 1174 1175 1176 1177 1178 1179 1180 1181 1182 1183 1184 1185 1186 1187 1188 1189 1190 1191 1192 1193 1194 1195 1196 1197 1198 1199 1200 1201 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